

University of North Alabama
Department of Music (and Theatre)
Five-Year Program Review

Name and Signature of Chair:

Dr. David McCullough

Date of Report:

For the purposes of this report, it should be noted that during the period under review, this academic unit existed as the Department of Music (2004/2005 – Fall 2008) and as the Department of Music and Theatre (Spring 2009). Although this report will include some data and other information regarding Theatre, the focus of the report will be singularly on Music.

2. Five-Year Departmental Enrollment and Faculty Data

Faculty

A review of the five-year faculty data (2004-05 to 2008-09) for the music department provided by the Office of Institutional, Research, Planning and Assessment (see Table 1 below) does not take into account the changes in the makeup of the department over this time period.

**Table 1. Number of Faculty
(Fall Semester)**

<i>Faculty</i>	<i>2004-05</i>	<i>2005-06</i>	<i>2006-07</i>	<i>2007-08</i>	<i>2008-09</i>	<i>Average</i>
Full-Time	10	12	13	11	12	11.60
Part-Time	9	9	12	14	14	11.60
Total	19	21	25	25	26	23.20
FTE Faculty	13.00	15.00	17.00	15.67	16.67	15.47

**Table 3. Number of Faculty
(Fall Semester)**

Faculty	2004-05	2005-06	2006-07	2007-08	2008-09	Average
Full-Time Music	9	10	11	9	10	9.80
Part-Time Music	7	8	11	13	13	10.60
Total	16	18	22	22	23	20.20

In May 2010, The Department of Music and Theatre hosted a consultant who was contracted to assist the department in preparation for the upcoming reaccreditation visit by the National Association of Schools of Music (NASM). The consultant prepared a report of his assessment of the department citing many recommendations for changes which will be addressed in this report. (See Appendix for a complete copy of the Consultant’s Report.) In section “E. Faculty and Staff” of this report, the consultant addressed the need for additional full-time faculty:

Because of the substantial teaching demands caused by the size and activity level of the Department, however, there is a frequent need to assign faculty with overload teaching. In many cases, this creates a situation where some faculty find it difficult to fulfill all their normal teaching responsibilities fully, in particular providing applied lessons to students *every* week and for the full number of minutes for which an applied lesson is scheduled this situation appears to reach the level of an accreditation standard deficiency, The solution to this problem would appear to lie in the assignment of additional faculty to the Department to support the instructional demands of music programs without having to resort to the current degree of use of overload teaching.

The consultant also deals with the importance of part-time faculty and the need to hire highly qualified part-time faculty:

Part-time faculty provide an essential component of music instruction at the University of North Alabama. In fact, the quality, longevity, and time investment of these part-time faculty are critical to the instructional mission of the Department. Part-time faculty in applied music (necessary for the instruction on many of the instruments at UNA) are particularly important... it is important that the very best applied instructor for each instrument is hired by the University. Unfortunately, as reported by both students and faculty, it appears as if this is not always the case at UNA. In most instances, this is because the compensation level is not high enough to attract the most qualified candidate on a specific instrument or high enough to require that part-time faculty member’s involvement with the regular activities of the Department, such as auditions, juries, recruiting activities, and recitals, as well as the type of counseling and regular involvement with students that is part of a proper education in music. The problem of finding and attracting high quality part-time faculty is exacerbated by the relative geographic isolation of the University, far removed from the more urban environment which typically provides access to the musicians most qualified for this instruction. The University is strongly encouraged to provide the flexible pay rate and dollar amount necessary to hire the best part-time music faculty members.

The rapid, sustained growth in student enrollment has created a critical need for additional full-time faculty and highly qualified part time faculty in order to maintain a level of excellence in music instruction.

The growth in student enrollment has been accompanied by an increase in the FTE Student/FTE Faculty ratio, and the Credit Hours/FTE Faculty ratio, as reported by the Office of Institutional, Research, Planning and Assessment. The FTE Student/FTE Faculty ratio shows a 15% increase in 2008-09 over the 2004-05 level (Table 4), while the Credit Hours/FTE Faculty shows a 17% increase over the same time period (Table 5).

Table 4. FTE Student/FTE Faculty Ratio

Table 7. % Increase in Number of Unduplicated Majors - Music

<i>Bachelor</i>	<i>2004-05</i>	<i>2008-09</i>	<i>% Increase</i>
Status			
Full-Time	96	141	47
Part-Time	43	66	53
Total	139	207	49
FTE Students	110.33	163.00	48

This increase in music majors is considerable, especially when compared to the increase in undergraduate enrollment of the university as a whole during the same time period, as reported in the UNA Data Book created by the Office of Institutional, Research, Planning and Assessment (<http://www.una.edu/research/Data%20Book%202009.pdf>). Specifically, the increase in the fall semester of 2008-09 over that of 2004-05 was 14%, and the increase in the spring semester of 2008-09 over that of 2004-05 was 13% for undergraduate enrollment in the university as a whole (see page 41 of the Data Book referenced above). The increase in total FTE for 2008-09 over that of 2004-05 for undergraduates for the university as a whole was 12% (see page 42 of the Data Book referenced above). This information is outlined in Table 8 below.

Table 8. % Increase in Undergraduate Enrollment University Wide

	<i>2004-05</i>	<i>2008-09</i>	<i>% Increase</i>
Fall	5,200	5,912	14
Spring	4,845	5,482	13
FTE Students (Total)	11,907	13,350	12

Comparing the 48% increase in FTE students for the music department to the 12% increase in FTE students university wide illustrates the much larger increases in enrollment of undergraduate music majors as compared to the increases in undergraduate enrollment of the university as a whole. This is a strong indication of the success of the department's recruitment and retention efforts during the period under review.

The number of student credit hours (SCH) produced by the Department has increased steadily and significantly over the five-year period, resulting in an increase of 53% in 2008-09 as compared to 2004-05 (see Table 9 below).

Table 9. Student Credit Hours (Summer, Fall, and Spring Semesters Combined)

<i>Level</i>	<i>2004-05</i>	<i>2005-06</i>	<i>2006-07</i>	<i>2007-08</i>	<i>2008-09</i>	<i>Average</i>	<i>% Increase</i>
Undergrad	3,148	3,403	3,561	4,536	4,810	3,891.60	53

Table 11. Music Graduates – by Option/Emphasis

Music Graduates by Option/Emphasis Fall 2004 Summer 2009																
BSM	FA04	SP05	SU05	FA05	SP06	SU06	FA06	SP07	SU07	FA07	SP08	SU08	FA08	SP09	SU09	5 YEAR TOTALS
Option I. Commercial Music	2	4			6	2	2	3	1	4	3	3	4	3	1	38
Option II. Sacred Music					1			1		1						3
Option III. Performance																0
a. Emphasis in Instrumental Music	1				1								1		1	4
b. Emphasis in Keyboard		1			1		1									3
c. Emphasis in Voice																0
Option IV. Vocal Choral Music (General										2	1					3
Option V. Instrumental Music (General										4	2	1				7
Total BSM	3	5	0	0	9	2	3	4	1	11	6	4	5	3	2	58
Music Education	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr
Choral Music P 12	2 / 0	0 / 0	0 / 0	0 / 0	0 / 0	0 / 0	2 / 0	1 / 0	0 / 0	0 / 0	1 / 0	0 / 1	0 / 0	1 / 0	0 / 0	7 / 1
Instrumental Music P 12	6 / 0	3 / 1	0 / 2	4 / 0	3 / 0	0 / 3	4 / 0	2 / 0	0 / 0	1 / 0	2 / 3	0 / 1	2 / 1	2 / 0	0 / 3	29 / 14
<i>NOTE: requires a degree in Music (option IV or V) AND a degree in Secondary Education.</i>																36 / 15
Total Music Education	8	4	2	4	3	3	6	3	0	1	6	2	3	3	3	51
Total Music Degrees by Semester	11	9	2	4	12	5	9	7	1	12	12	6	8	6	5	109
Total Music Degrees by Year Undergraduate	2004 05	19		2005 06	18		2006 07	17		2007 08	25		2008 09	15		94
Total Music Degrees by Year Graduate	2004 05	3		2005 06	3		2006 07	0		2007 08	5		2008 09	4		15
Total Music Degrees by Year	2004 05	22		2005 06	21		2006 07	17		2007 08	30		2008 09	19		109

organizations both on and off campus serve as valuable practical experience in developing professional skills and establishing and building professional networks of future work associates and mentors within their chosen professions.

Outcome information, including student performance on licensure/certification exams, job placement of graduates and student/alumni/employer surveys

Music students have performed satisfactorily on the Praxis II test which is required for teacher certification in Alabama. Table 12 on page 9 contains pertinent test score data for music students. Job placement for music students has likewise been satisfactory over the period of this report. Approximately 85% of graduates during from 2004-2009 have been employed full-time in their fields or have elected to enroll in graduate school within one year of finishing undergraduate degrees. Although the Department has not previously conducted exit interviews of graduating seniors, or surveys of students or alumni; active plans are now in place to initiate all three such projects during the 2010-2011 academic year.

4. Assessment of the department as it relates to faculty

Teaching Productivity and activities designed to enhance teaching and the curriculum

During the period of this report there were between 10 and 13 faculty members in the Department. Of those, 2 to 3 had primary teaching responsibilities in the area of Commercial Music and operated the Entertainment Industry Center (EIC). One of the faculty members associated with the EIC was one-half faculty and one-half staff.

The Department's undergraduate Credit Hour Production increased steadily over the period of this report from 3,148 to 4,810 - an increase of 53% - averaging 3,891. The graduate Credit Hour Production in the Master of Arts in Education (music) program was sporadic over the same period averaging 67.4 per year with its highest year in 2007-2008 at 101 CHP and its lowest year in 2008-2009 at 25 CHP.

Table 12. PRAXIS Test Scores for Music: Content Knowledge

	09/01/2004 to 08/31/2005	09/01/2005 to 08/31/2006	09/01/2006 to 08/31/2007	09/01/2007 to 08/31/2008	09/01/2008 to 08/31/2009
All Examinees	53.6	41.9	40.4	48.0	48.0

Research Productivity

Music faculty maintained a high level of activity in this area throughout the period of this report. The activity generally took place in three categories: publications, conference presentations and performances. Specific research/scholarly activity of faculty are listed in Table 13 on page 11. Faculty members are listed in alphabetical order, including faculty who are no longer employed by UNA.

Service, including service to public schools

Music faculty members were active during the five years under review in providing valuable services to the Department, the University and the community at large. All faculty served on standing departmental committees and/or ad hoc departmental committees. In addition, several served on University committees.

A principal area of service for Music faculty were the many occasions in which they provided valuable services to the school music programs and music educators of the local and surrounding communities. Instrumental music faculty were especially active in the Alabama Bandmasters Association District III activities. These activities included hosting and adjudicating solo and ensemble festivals, performance assessment events, all-district band, honor bands and others. In addition, the wind and percussion faculty at UNA, (Jones III, Moyer, Elsey and McCullough) regularly visit local schools providing instruction and feedback to teachers and students in formal and informal formats. The vocal/choral faculty (Loeppky, Lee and Galer) likewise provided professional services to local schools through similar activities.

Another area of service is the work that many faculty members do in local churches. Several faculty members are employed in formal positions of church music leadership. Others are participants in church choirs and orchestras. All of these activities provide much needed support to local congregations in strengthening church music programs and in building healthy and productive community relations.

Perhaps one of the most visible and profound areas of service is the Department's practice of providing utilitarian and ceremonial music for significant University events. Performances of this sort included band, choir and orchestra performances at football games, basketball games and other athletic events; faculty meetings, workshops and convocations; and at commencement exercises. With the exception of some of the marching band performances, these events were all supplemental to the routine academic activities of the performing ensembles. Although students sometimes received some level of compensation through ensemble scholarships or other awards, the awards were generally of token amounts and in no way provided financial compensation that would have accomplished the desired results outside of the context of service to the institution. Faculty members received no additional compensation for conducting, planning and organizing these service events.

There was a good amount of faculty development during the period under review. Three faculty members made significant progress toward completion of doctoral degrees, each reaching the

Table 13. Faculty Research Productivity

Faculty Member	Position	Recitals	Conference Presentations /Panelist	Published Arrangements /Compositions	Published Articles	Church Music Director	Professional Solo & Ensemble Performance	Semi Professional Ensemble Performance	Master Classes
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ABD status. Many faculty members, including those with earned doctorates, continued to perform and attend workshops, festivals, conferences, seminars and other events that contributed to their professional development.

5. Assess the Department as it relates to Facilities and Resources

The music building, a two-story structure opened in 1969, is part of the Lurleen B. Wallace Fine Arts Complex. It includes offices, faculty studios, classrooms, practice rooms, a band rehearsal hall, a choral rehearsal hall, a 100-seat recital hall, computer lab, piano lab, and music library. All classrooms in the music building are equipped with Smart Room technology, including multi-media projection systems, computer with Internet access, a DVD/VCR combination, and a permanently installed projector allowing class projects and videos to be presented on a large screen.

The large performance venue for music and theatre events is Norton Auditorium, a 1,700-seat facility with a nine-foot Steinway concert grand piano and a Wicks 40-rank pipe organ. The Entertainment Industry Center, located in the Guillot University Center, provides a modern recording studio that supports the Department's Commercial Music program.

The following specific categories are pertinent in addressing the adequacy of resources and support services.

Library

Library materials and services useful to music students are located in two facilities: the Collier Library and the Music Library. The Music Library is located on the second floor of the Music Building. There exists a healthy and mutually beneficial relationship between the Collier Library and the Music library. The Music Library holds collections of scores and recordings and houses a listening lab, a computer lab and a MIDI keyboard lab.

The Music Library collections are located in two areas of the Music Library suite: scores and collected editions and reference materials are in Room 214; and audio cassettes, phono discs, CDs, video cassettes and DVDs are located in Room 213 (open only to faculty and staff). Additional references, periodicals and books in ML and MT subject areas are located in Collier Library.

The general collection contains over 1,600 musical scores, and over 500 works in collected editions of Bach, Handel, Mozart and Schubert. There are approximately 3,200 sound recordings in various formats including audiocassettes, phono discs, videocassettes, CDs and DVDs. Reference materials include The Canfield Discographic Encyclopedia of Classical Composers; Chronicle of American Musical Theatre; Encyclopedia of the Opera; Harvard Dictionary of Music; International Library of Music; The International Library of Piano Music; a 20-volume set of the New Grove Dictionary of Music and Musicians; Popular American Composers; and the Teaching Music Through Performance Series along with Foreign Language Dictionaries and classic texts on the teaching and study of various instruments and voice.

Department of Music and Theatre

The UNACAT online public catalog is available on all computers for students to search the collection electronically. Items can be searched by title, author, and subject or keyword.

The Listening Center/Computer Lab is equipped with two television monitors with VCR, DVD players, CD players with headphones, and 10 computers (with internet access, DVD, and CD capabilities) for student use. The LC/CL also has three JVC turntables and one Dual, two JVC compact disc players, one Pioneer dual cassette player/recorder and one JVC dual audiocassette player/recorder, operated by the faculty and staff only.

Music faculty and students may check out reco

to require more class piano instruction of its music majors; however, additional funding and space would have to be identified to accomplish that goal.

Equipment

The Department's inventory of equipment during the period of review was found to be largely inadequate in meeting the Department's instructional needs. The Department owns 25 upright pianos and 10 grand pianos. The quantity of pianos was adequate to meet the demands of the student population during the period under review; however the quality of the instruments was in no way sufficient for the instruction and performance needs of the Department. Most of the pianos were purchased in 1968-1969 when the Music Building first opened. Proper maintenance of the pianos was badly compromised by the design of the Music Building that has virtually all doors open to the outside. Such a design allows outside air to enter rooms where pianos are placed every time a door is opened to a classroom, studio or rehearsal hall. Consequently the worst enemy of a piano, moisture in the form of humidity, was impossible to regulate properly. This fact resulted in the rapid decline of all of the Department's pianos to the extent that by the time of the period under review, few if any of the pianos were in good condition and several were practically unusable. A major funding initiative is needed to begin the replacement of old and worn pianos in the Department. The c

funding initiative is needed to begin the replacement of the sousaphones that are beyond repair and the acquisition of suitable instruments for the band's use.

Space

During the period under review the size of the Department's faculty and adjunct faculty had grown to the extent that there were no unoccupied faculty studios. Two adjunct (flute and guitar) shared a single practice room as a teaching studio. Three adjunct voice faculty shared a small private studio for their teaching. In addition, the success of the band and choral ensembles resulted in increased size for those groups to the extent that the band room is adequate in size for the marching band and the choral room is nearing its maximum capacity for the largest choral group. The consultant addressed this in the NASM consultant report as follows (see Appendix):

... Unfortunately, however, because of the growth in music students and activities, the Department has in many areas outgrown this space. More room is needed for additional faculty studios/offices, classrooms, and specialized spaces, such as adequate practice facilities for percussionists. The Department is forced to surmount this problem by often providing music instruction in inappropriate areas (applied teaching by adjunct faculty in tiny practice rooms, percussion instruction in a locker area, etc.).

A greater problem still for the performing ensembles was that of storage space. Much of the already inadequate floor space in the band room was taken for instrument storage units. The uniform storage was even less adequate and the band library was used as the studio of the adjunct trumpet teacher. Similar problems existed for the choral ensembles and for the orchestra, neither of which had adequate storage or library space. The orchestra's storage needs were so pronounced that it was forced to spend approximately \$5,000-\$6,000 per year from its operational budget just to store the orchestra shell and have it moved to and from performance locations. Storage, rehearsal and instructional space remained a major problem for the Department throughout the period in review.

Support Personnel

The Department was assigned two full-time staff positions: a Department academic secretary and a staff person for the Music Library. In addition, federal and institutional work study money was allocated to the Department. It was found that work efficiency problems existed within the Department's staff positions that resulted in an inefficient distribution of the work study hours. Correction of those problem areas was begun in the last year of the period under review. The work study allocations were found to be inadequate for the needs of the Department.

The following are recommendations based on study of the period under review:

1. Increase work study allocations by the equivalent of 1.5 positions
2. Add band secretary/administrative assistant position of at least a half-time level

3. Add a full-time Events Coordinator for the Department. The Events Coordinator would allow the Department to properly address a wide range of responsibilities that are in addition to the job description for a University Administrative Assistant yet critical to the efficient and productive administration of the Department. The responsibilities of the Events Coordinator would include:

- a. **Scheduling** of all Department of Music and Theatre events, including:

Securing of appropriate venues.
Creation and coordination of calendar of events
Submission of Campus Reservation Forms to University Events
Facilities/logistical management
Maintenance of necessary records for scheduling, venues, etc.

- b. **Publications** of the Department of Music and Theatre, including programs, posters, brochures, advertisements, and all recruitment material.

Programs: Construction and printing of all recital, concert, and theatre programs

- o Total expected for academic year 2010-2011 = 70
- o Retain record of all programs for quarterly submission to ASCAP

Posters: Coordinate with University Communications and the print shop for the creation and printing of recruitment, recital, concert, and theatre posters

- o Total expected for academic year 2010-2011 = 38

Tickets: Coordinate with University Communications and the print shop for the creation and printing of tickets for major events

- o Total expected for academic year 2010-2011 = 12

Other Publications: Coordinate with University Communications and the print shop for the creation and printing of recruitment brochures and advertisements

- o 5 Brochures (Music, Band, Choral, Orchestra, Theatre)
- o 10+ Print advertisements (AMEA publications, Shoals Symphony programs, etc.)
- o Calendar of Events, updated weekly

- c. **Publicity** of the Department of Music and Theatre events and accomplishments, coordinating with University Communications as needed, including:

Development of print and broadcast media advertising

Writing press releases for all senior and junior recitals, faculty recitals, ensemble and theatre performances and important accomplishments of students and faculty. (expect 50-60 per year).

Organizing and following up on newspaper coverage of major performances

Arranging for photography needs

Working with Alabama Public Radio on underwriting/program fund spots

Submission of specific event information to APR and other public radio stations for announcement (approximately 35-40 per academic year)

- d. **Music and Theater Box Office**

Design, develop and manage a box office for ticket sales for music and theatre events.

- e. **Auditions** - Coordinate music and theatre auditions, including:
 - Scheduling
 - Advertising of audition dates
 - Preparation of audition applications
 - Preparation of other audition materials
 - Application distribution
 - Application record keeping
 - Audition date confirmations
 - Post-audition response letters and various regular communications with prospects

- f. **Summer Music Camps** - coordinate camps for strings, piano, jazz and band
 - Scheduling
 - Publicity and advertising:
 - Brochures, posters and mailings
 - Press releases
 - Radio announcements
 - Programs for camp recitals
 - Accounting of funds:
 - Tracking participants fees
 - Payments to instructors/staff
 - Purchase of materials needed for camp

6. List any notable achievements by the department

Departmental Achievements

The Department was very busy with many curriculum changes and other revisions to the music degree programs during the period under review. One fundamental change was to move away from the professional degree program in music education, the Bachelor of Music in Music Education, to the dual degree program for students interested in pursuing teacher certification in the field of music education which consists of a B.S or B.A. liberal arts major in instrumental or choral music plus a major in Secondary Education. Revisions of that degree plan continued throughout the period under review. Another major curriculum change was the discontinuation of the Sacred Music liberal arts degree option. The music faculty voted in 2008 to discontinue that program due to very low enrollment for the past several years. That degree program last appeared in the University's 2008-2009 catalog.

In addition, the music faculty members associated with the Entertainment Industries Center began the process of designing new degree programs in that field as well as a proposal for a new Department of Entertainment Industries that would offer the new degrees. The first major step toward those goals was the formation of the Department of Entertainment Industries in January 2009 which resulted in the loss of three faculty members from the Department of Music.

focus of the agreement was providing financial support for the Shoals Symphony which was officially renamed the Shoals Symphony at UNA and began to receive an annual operational budget allocation from the University. The Shoals Symphony Association, through its own independent fundraising efforts, continued its financial support of the Symphony contributing on average approximately \$43,000 per year to the support of Symphony activities and performances.

7. How has the department responded to previous program review recommendations?

The most recent program review was the 2001-2004 Triennial Progress Report completed in May 2004. At that time the recommendations were of a very general nature and in some respect reflected curriculum planning and goals that are no longer relevant to current degree programs.

A far more advantageous study and evaluation of the music area was accomplished in May 2010 through the employment of a consultant engaged through NASM. The consultant visited our department for several days and produced a comprehensive report providing comments, observations and extensive recommendations specifically intended to provide us with assistance in bringing our music unit into compliance with NASM guidelines. A copy of the complete report is included in the Appendix of this document.

Listed below are the most prominent recommendations from the consultant's report and the actions that have been taken or will be taken by the department in response.

1. Develop a new mission statement and set of new goals

This recommendation will be addressed in item 9 of this report.

2. Develop a specific and separate funding source and a budget for the adequate acquisition, maintenance and replacement of instruments and equipment adequate to support teaching and learning in all curricular offerings, especially with regard to pianos.

Every opportunity will be taken to inform University officials of this recommendation and to pursue solutions as they relate to continuing accreditation status for this academic unit.

3. Allocate music scholarship monies specifically designated for general use by the music area.

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This recommendation will be implemented in Fall 2010.

6. Increase staff personnel support for the department.

This recommendation is under review by the appropriate University officials.

7. Increase faculty positions in the department to reduce overloads and extensive use of adjunct faculty.

This recommendation is under review by the appropriate University officials.

8. The University should adopt the flexible pay rate and dollar amount necessary to attract highly qualified adjunct music faculty, especially with regard to teaching applied music.

This recommendation is under review by the appropriate University officials.

9. More room is needed for additional faculty office/studios, classrooms and specialized spaces, such as practice facilities for percussionists.

The department Chair has submitted to the appropriate University officials a three-phased plan for facility development that addresses this recommendation.

10. Make the practice rooms available at night and on weekends.

The music faculty will consider this recommendation at its August 21, 2010 workshop for the purpose of adopting a policy that will accomplish this goal.

11. Address facilities maintenance needs, including the replacement of the damaged ceiling in the choral room and the substandard lighting in the band room and choral room.

A new dropped ceiling was installed in the choral room in August 2010. Lighting improvements are planned for the band and choral rooms during August 2010.

12. Acquire MAC computers and electronic interface equipment needed for proper instruction using electronic keyboards and computers in the music technology lab.

This recommendation will be addressed in the form of a budget request during Fall 2010.

13. Recommendations for the Music Library that will be addressed in Fall 2010:
 - a. Expand hours of operation to include some evening and weekend hours
 - b. Develop a system that will allow students to check out CD recordings
 - c. Increase student use of library by faculty making assignments that require use of library resources

14. Emphasize recruitment of string students.

This recommendation will be addressed during the 2010-2011 academic year through increased recruitment activity by string faculty and adjuncts, more effective use of scholarship and performance award monies and through improved outreach initiatives through school and community contacts.

15. Improve record keeping practices by ensuring that audition forms are placed in student academic files.

This practice has been implemented as a standard procedure for the department office.

16. Improve the student advisement services offered to music education students by gaining greater access for those students to their advisor in the College of Education.

Music education students are receiving good advisement from their music advisors. There has been a recurring problem with the availability of the education advisor that is currently being addressed through proper channels.

17. Update the department website to contain correct and complete information, including:
 - a. clear delineation of which degree programs are liberal arts programs and which are professional degree programs and
 - b. the use of proper and precise wording concerning the department's NASM accreditation status

Updating of the website was accomplished during summer 2010. Regular updates of the website will follow as a standard procedure for the department office. Changes to the catalog, brochure and other printed materials will be accomplished at the next available opportunities for publications revisions.

18. Add additional requiremeater 1 1 T/995 -g, bent id5(a)-1995 1 dJ0.695J0.t a02 T 1 fice. Changesc -0.00

21. Clarify in the music theory syllabi and course descriptions how students acquire “a rudimentary capacity to create derivative or original music” within the music theory sequence.

The music theory faculty will make changes in the course syllabi to accomplish this recommendation and propose catalog changes of the same nature during the fall 2010 semester.

22. Clarify how UNA music students acquire “a rudimentary capacity to improvise” in accordance with the NASM standards.

The music faculty will consider how to address this recommendation at the departmental faculty workshop August 21, 2010. A possible solution is to add or strengthen such a component as a learning outcome for Class Piano.

23. Clarify how UNA music students receive “an exposure to a broader repertoire in addition to that of the primary culture” in accordance with the NASM standards.

The music faculty will consider how to address this recommendation at the departmental faculty workshop August 21, 2010. Possible solutions are to add a requirement for a new course in World Music, or to embed significant study of non-western music within existing coursework.

24. Clarify how UNA music students acquire “the ability to use technologies current to their area of specialization” in accordance with the NASM standards.

The music faculty will consider how to address this recommendation at the departmental faculty workshop August 21, 2010. Possible solutions are to add a requirement for a new course in music technology, identify components of the existing educational technologies course that accomplishes this learning outcome, or to devise a portfolio project embedded into several existing music courses that will satisfy the NASM standard as well as the education curricular requirement for technology instruction but will replace the existing education course in educational technology and not require an additional course in music.

25. Greatly reduce the number of professional education hours required of UNA music education students in order to make room for needed additional music coursework.

This recommendation will be addressed initially by the department Chair through consultation with the Dean of the College of Arts and Sciences, the Dean of the College of Education and the Chair of the Department of Secondary Education. Additional input and guidance from the VPAA will be sought if needed in order to accomplish the goal of compliance with NASM standards and guidelines.

26. Add requirements for instruction in conducting for music majors.

The music faculty will consider how to address this recommendation at the departmental faculty workshop August 21, 2010. A possible solution is to create a new course in basic conducting,

add a requirement for that course and revise the current courses in instrumental and choral conducting to serve as advanced instruction in conducting.

27. Clarify how Choral music education students acquire “the performance ability sufficient to provide, improvise and transpose accompaniments” in accordance with the NASM standards.

The music faculty will consider how to address this recommendation at the departmental faculty workshop August 21, 2010. A possible solution is to add or increase instruction in this area in existing coursework.

28. Clarify how teaching sites for music education student interns are “approved by qualified personnel from the institution” in accordance with the NASM standards.

This recommendation will be address by consulting with the Dean of the College of Education and the Chair of the Department of Secondary Education during the fall 2010 semester.

29. Explore ways in which to increase the number and variety of guest artists invited to campus each year.

The music faculty will consider how to address this recommendation at the departmental faculty workshop August 21, 2010. A possible solution is to submit a budget request for the initiation of a Guest Artist Series for the department. Several music faculty members have already suggested such action and have developed contacts, reciprocal agreements and other such advantageous professional relationships with performers at other institutions that could provide numerous guest artists at relatively low costs to the University.

30. Implement a systematic program of exit interviews for graduating music students in order to provide useful feedback and information to assist in the on-going evaluation and planning for the music program.

The music faculty will consider how to address this recommendation at the departmental faculty workshop August 21, 2010. It is expected that an ad hoc departmental committee will be appointed to develop an exit interview instrument and procedure to implementation in fall 2010.

8. State the vision and plans for the future of the department.

Vision and plan for the next five-year period, 2009-2010 through 2013-2014 assuming only costs to continue with no additional state resources:

Without any additional funding the focus of the next five years will be on curriculum revisions,

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The entire curriculum was reviewed during the period under review. Many changes were made and that process continues at present. Particular emphasis is being placed on preparation for the

2. Students will have functional capabilities within the common body of knowledge and skills of music and will engage and integrate requisite competencies in performance, aural skills and analysis, theoretical skills and analysis, history and repertoire and technology.
3. Students will have the ability to formulate evaluative judgments about music and to make qualitative decisions concerning their personal creative expressions and/or performance activities.
4. Students will have fundamental competencies in keyboard, vocal and instrumental performance and in conducting.
5. Students will have knowledge of new and existing technologies and fundamental competencies in requisite operational and analytical skills associated with those technologies.

Additional learning outcomes for Option I: Commercial Music

1. Students will have presentational acumen evidencing fundamental competencies in musical performance.
2. Students will possess a common body of knowledge in music industry and business and be able to demonstrate the ability to integrate and synthesize among competencies in music marketing, promotion, merchandising, recording, management, production, licensing, publishing, administration, technology and entrepreneurship.

Additional learning outcomes for Option II: Performance

1. Students will have presentational acumen evidencing achievement of an advanced level of proficiency as a performer.
2. Students will have advanced insight into and understanding of repertoire and pedagogy within a specialized area of study.

Additional learning outcomes for Option III: Vocal/Choral Music

1. Students will have presentational acumen evidencing satisfactory achievement in the development of musicianship through study within a solo performance medium.
2. Students will have vocal and pedagogical skill necessary to teach effective use of the voice in singing.
3. Students will have knowledge of content, methodologies, philosophies, materials, technologies and curriculum development for school vocal/choral music programs.
4. Students will have an understanding of child growth and development and principles of learning and assessment.
5. Students will have knowledge of strategies for teaching music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of music syntax and of how music works as a medium of communication and cultural development.

Additional learning outcomes for Option IV: Instrumental Music

1. Students will have presentational acumen evidencing satisfactory achievement in the development of musicianship through study within a solo performance medium.
2. Students will have knowledge of and ability on wind, string and percussion instruments sufficient to teach beginning students effectively in groups.
3. Students will have knowledge of content, methodologies, philosophies, materials, technologies and curriculum development for school instrumental music programs.
4. Students will have an understanding of child growth and development and principles of learning and assessment.
5. Students will have knowledge of strategies for teaching music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of music syntax and of how music works as a medium of communication and cultural development.

Addressing the Learning Outcomes in Coursework and Other Degree Program Components

For the core curriculum

1. Music History: MU 345W, 346
2. Large ensembles; small ensembles; MU 190, 191 Sight-singing and Ear Training; Music Theory sequence: MU 101, 102, 201, 202, 363.
3. Sophomore Examination, Senior Recital Hearing
4. MU 131-133: Class Piano; MU 121, 122: Class Voice; MU 141, 142: Class Brass; MU 151, 152: Class Percussion; MU 161, 162: Class Strings; MU 171, 172: Class Woodwinds; MU 181, 182: Class Guitar; MU 383: Instrumental Conducting; MU 384: Choral Conducting.
5. MU 201/202 Music Theory II & III, MU 361 Orchestration, MU 444 Secondary School Music Methods, MU 381 Elementary School Music Methods, Marching Band Techniques.

Additional assessment for Option I: Commercial Music

1. Sophomore Proficiency Examination
2. ENT 495: Music Practicum

Additional assessment for Option II: Performance

1. Sophomore Proficiency Examination, Junior Recital Hearing, Senior Recital Hearing
2. MU 392: Instrumental Literature and Materials; MU 398: Vocal Literature; MU 442: Organ Literature and Materials; MU 445: Piano Literature and Materials

Additional assessment for Option III: Vocal/Choral Music

1. Sophomore Proficiency Examination, Senior Recital Hearing
2. Senior Recital Hearing, MU 394; Choral T

Department of Music and Theatre

3. MU 444: Secondary School Music Methods, MU 381: Elementary School Music Methods, PRAXIS II
4. MU 444: Secondary School Music Methods, MU 381: Elementary School Music Methods, PRAXIS II
5. PRAXIS II

Additional assessment for Option IV: Instrumental Music

1. Sophomore Proficiency Examination, Senior Recital Hearing
2. Instrumental Techniques Classe

**Commercial Music degree program
(Option I)**

MU 101 Music Theory I.....	3
MU 190 Sight Singing and Ear Training	1
MU 102 Music Theory II	3
MU 191 Sight Singing and Ear Training	1
MU 201 Music Theory III	3
MU 202 Music Theory IV	3
MU 345W History of Music I.....	3
MU 346 History of Music II	3
MU 361 Orchestration.	2
MU 383 Instrumental Conducting, OR	
MU 384 Choral Conducting	2

Music Performance and Music electives (16)

MU 105-405 University Bands, OR	
MU 107-407 University Chorale, OR	
MU 110-410 Collegiate Singers.....	5
Applied or Class Music	7
Music Electives (300-400 level).....	4

Commercial Music Courses (24)

**Performance – Keyboard degree program
(Option II)**

Musicianship (34)

MU 101 Music Theory I	3
MU 190 Sight Singing and Ear Training	1
MU 102 Music Theory II	3
MU 191 Sight Singing and Ear Training	1
MU 201 Music Theory III	3
MU 202 Music Theory IV	3
MU 345W History of Music I.....	3
MU 346 History of Music II	3
MU 361 Orchestration	2
MU 363 Form and Analysis.....	3
MU 383 Instrumental Conducting, OR	
MU 384 Choral Conducting	2
MU 442 Organ Literature & Materials, OR	
MU 445 Piano Literature & Materials	3
MU 446 Piano Pedagogy	3
MU 134 Class Accompanying.....	1

Music Performance and Music Electives (31)

MU 105-405 University Band, OR	
MU 107-407 University Chorale, OR	
MU 110-410 Collegiate Singers	8
MU 112-412 (Applied piano), OR	
MU 113-413 (applied organ)	16
MU 419 Senior Recital.....	2
300-400 -level Music Electives (5)	

Prescribed Supporting Courses (9)

CIS 125 or CS 110.....	3
ENT 470	3
MG 330 or MK 363	3

Total Semester Hours Required:..... 128

**Performance – Voice degree program
(Option II)**

Musicianship (35)

MU 101 Music Theory I	3
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**Vocal/Choral Music degree program
(Option III)**

Musicianship (26)

MU 101 Music Theory I	3
MU 190 Sight Singing and Ear Training	1
MU 102 Music Theory II	3
MU 191 Sight Singing and Ear Training	1
MU 201 Music Theory III	3
MU 202 Music Theory IV	3
MU 345W History of Music I.....	3
MU 346 History of Music II.....	3
MU 361 Orchestration	2
MU 363 Form and Analysis.....	3
MU 131, or 132 Class Piano, or	
MU 112 Applied Piano.....	1

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**Choral Music Edu P-12
(music education professional degree
program)**

Musicianship (27)

MU 101

Governance

The full-time faculty members of the department are completely involved in degree program adjustments at each stage of curriculum revision, including assessment, program evaluation, development and approval of new courses, revision of courses, catalog changes, Music Student Handbook changes and all other curriculum and policy matters. Approval of new items, changes and alterations are put to a vote of the faculty for departmental approval before proceeding to the college level.

Faculty members are assigned leadership oversight responsibilities for each course they are assigned to teach. Applied music areas are assigned a lead professor from the full-time faculty. Ensemble directors are assigned administrative duties relative to their performance areas, including budget oversight.

Admissions Requirements

Beginning in Spring 2010 and going forward, all students who declare a major in music must audition before a panel of the music faculty. Audition dates are scheduled each Spring semester on Friday and Saturday afternoons. All full-time music faculty members are required to participate in hearing the auditions and making recommendations for acceptance of the auditioners into music degree programs. Acceptance into the music program allows a student to register for applied music.

Associated Institutes and Centers

The department has one such entity, The Peery Center for Orchestral and Vocal Studies. This center does not receive funding from the University, nor is it supported by any endowed funds. It is totally self-sufficient in generating a relatively small amount of revenue that has been used for support of the orchestral program. During the period under review, activities of the Peery Center included offering instruction on string instruments to young students of elementary, middle and high school age, taught by UNA students; and also the opportunity for performance in the UNA String Ensemble, which served as a feeder group for the Shoals Symphony at UNA. Fees were charged to each student for taking private lessons and/or playing in the String Ensemble. During the period under review, the Peery Center generated approximately \$750 per year. Those funds were used to pay students who served as private instructors and to supplement the Symphony budget for the purchase of instruments, music and equipment for the string program.

Community College Articulation

The department accepts and abides by all articulation agreements that exist with junior and community colleges. Each year the department has a significant number of transfer students from such institutions. Curriculum and policy revisions were enacted during the period under review as a result of the department's assessing the efficiency of the transfer process and assimilation of 2-yr. college students.

10. Program Evaluation

Means of assessing outcomes

During the period under review, the only objective means of assessing program outcomes for music coursework were the Praxis II exam and the CAAP exam. The Praxis II exam was only required of music education majors, but did provide valuable insights into the degree of learning taking place in most music courses. As a result

t	A	B	C	D	F	W	TOTAL
	2	4	2	1	1	3	13
7	8	0	1	0	1	1	11

Department of Music and Theatre

Subject	A	B	C	D	F	W	TOTAL
MU302	56	32	21	12	6	6	135
MU304	29	0	0	0	1	1	31
MU305	260	7	3	2	0	6	280
MU306	27	0	0	0	0	1	28
MU307	44	8	2	1	1	2	58
MU308	5	1	0	0	0	0	6
MU309	20	0	1	0	0	1	22
MU310	60	3	2	2	3	2	74
MU311	16	6	4	0	0	2	28
MU312	26	0	0	0	0	0	26
MU313	4	0	0	0	0	1	5
MU314	40	9	2	0	1	0	53
MU315	33	5	1	0	1	0	41
MU316	4	1	0	0	1	0	6
MU317	58	5	1	0	2	1	67
MU318	12	2	0	0	0	0	14
MU323	3	0	0	0	0	0	3
MU327	16	2	0	0	0	1	19
MU328	13	2	1	0	1	1	18
MU338	4	0	0	0	0	0	4
MU345	44	46	37	9	13	8	157
MU346	33	47	33	5	10	9	137
MU347	17	0	0	0	1	0	18
MU348	24	0	0	0	1	1	27
MU357	21	0	0	0	0	0	21
MU358	17	0	0	0	0	1	18
MU361	32	51	21	4	7	4	119
MU363	40	27	12	2	0	2	83
MU367	7	0	0	0	0	0	7
MU368	1	0	0	0	0	1	2
MU377	5	0	0	0	0	0	5
MU378	2	0	0	0	0	0	2
MU381	27	24	10	0	2	3	67
MU383	25	29	21	7	0	8	90
MU384	27	14	5	5	3	3	57
MU390	4	0	0	0	1	0	5
MU392	1	0	0	0	0	1	2
MU393	29	14	4	2	2	4	55

Subject

D	F	W	TOTAL
0	0	0	5
0	1	1	16
0	0	0	23
0	1	0	23
0	0	0	23
0	0	0	1

APPENDIX: NASM CONSULTANT'S REPORT

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

CONSULTANT'S REPORT

UNIVERSITY OF NORTH ALABAMA

Department of Music and Theatre

Florence, Alabama

David M. McCullough, Chair

May 3-4, 2010

Consultant:

Jon R. Piersol

Degree Programs for which Renewal of Final Approval for Listing is sought.

Bachelor of Arts/Bachelor of Science in Music
(Emphases in Commercial Music, Performance, Vocal Music, and Instrumental Music)

Bachelor of Arts/Bachelor of Science in Choral Music Education P-12

Bachelor of Arts/Bachelor of Science in Instrumental Music Education P-12

ACKNOWLEDGMENT

The consultant wishes to express appreciation for the gracious hospitality and cooperation extended by the administration, faculty, staff, and students of the Department of Music at the University of North Alabama during the visit.

The following report and any statements therein regarding compliance with NASM accreditation standards represent only the considered opinion of the consultant at the time of the visit. Definitive evaluation of compliance and the accreditation decision will be made by the appropriate Commission following a complete review of the application, including the Self-Study, the Visitors’ Report, and any Optional Response to the Visitors’ Report submitted by the institution.

A. PURPOSES

The mission and goals of the University of North Alabama are clearly stated in the University Catalog. For purposes of NASM accreditation, the Department of Music is encouraged to develop a mission statement and a new set of goals, which should then be presented in the NASM Self-Study, as well as published in the University Catalog and on the departmental web site. These mission and goals should be compatible with those of the University, and the Self-Study should confirm that they guide and influence decision-making and planning for the Department.

B. SIZE AND SCOPE

With a student body of ca. 180 music majors, with sizable numbers in both the commercial music and the music education degrees, the Department clearly has sufficient enrollment to cover the size and scope of music programs offered.

The Department of Music has 10 full-time and ca. 14 part-time faculty for the various music programs and degree concentrations. In total, this number of faculty is minimally sufficient to staff the curricular and performance offerings of the Department, but only with a significant use of overload teaching.

The Department offers sufficient advanced courses in music appropriate for the major areas of study, and there is requisite ensemble experience in both band and choral music at an advanced level sufficient to support the degree and program levels offered.

C. FINANCES

The annual operating budget for the Department does not appear to be adequate to fully support the “purposes of the music unit and each of the specific degrees or programs it offers” for “the size and scope of the music unit,” if that budget must also support the substantial financial de

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University Foundation to give increased attention to working with the Department of Music in targeted music fund-raising activities. The music discipline has good potential for raising private dollars because the nature of performance activities can provide access to a donor pool beyond that of only music alumni.

E. FACULTY AND STAFF

The Department of Music is served by a cadre of full- and part-time faculty who are well qualified by virtue of professional experience, academic credentials, and records of performance and service. The specialties of the full- and part-time faculty are distributed so that appropriate expertise and experience is available for

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faculty to the Department to support the instructional demands of music programs without having to resort to the current degree of use of overload teaching. Perhaps this problem could be most quickly/easily corrected through additional part-time performance faculty, if the problems with the current adjunct faculty reimbursement policies could be remedied (as described below).

Part-time faculty provide an essential component of music instruction at the University of North Alabama. In fact, the quality, longevity, and time investment of these part-time faculty are critical to the instructional mission of the Department. Part-time faculty in applied music (necessary for the instruction on many of the instruments at UNA) are particularly important. A major portion of a music student’s education is the instruction he receives on a particular instrument or voice and which continues throughout his four-year education. Frequently, that applied music teacher is the most important

Appendix – NASM Consultant’s Report

Although the number of practice rooms appears sufficient, the practice room area is frequently locked and unavailable on weekends, severely limiting students’ ability to develop on their instruments or voice (a critical part of their educational program). This lack would appear to reach the level of an accreditation deferral issue, by which NASM standards require the availability of sufficient student practice rooms for the “size and scope of the music unit and the degrees and programs offered” (*NASM Handbook 2009-10*, II. F. 1. a.).

Facilities maintenance/repair also appears to be a problem in the Department of

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appears to work satisfactorily, and in total the collection is sufficient to support the various degrees and programs of the Department of Music. The music library is staffed with a very capable and knowledgeable music librarian, and coordination between the two libraries appears to be good. There is appropriate

Student progress is carefully monitored throughout a music student’s degree program (including performance juries at the end of each semester). At the end of the sophomore year, students must pass a special Sophomore proficiency examination (including performance) to move forward to upper division status.

2. Record Keeping

A folder for each music student is retained in the Department office. These files appear to be maintained with excellent thoroughness and include materials such as jury reports, piano proficiency results, Sophomore proficiency examination documentation, etc. The Department is encouraged to add audition forms to these folders.

3. Advisement

All music students are assigned a music faculty advisor with whom they meet for advising needs during registration periods and other occasions when advice or counsel is needed.

There are problems, however, with the advising which music teacher education students receive from College of Education advisors. During the student meeting, there were **numerous** complaints from students about advising received from certain education advisors, e.g., advising students to take courses that conflict with required music courses/ensembles; recommending that students get out of music; confusing/conflicting advice because of insufficient knowledge of music requirements; examples of “undermining” or “denigrating” music education as a discipline; and the frequent unavailability of advisors. This does not appear to meet the NASM standard that “advising services must be clearly related to the goals and objectives of the institution’s music programs” (*NASM Handbook 2009-10*, II. H. 1. d.).

I. PUBLISHED MATERIALS AND WEB SITES

The Department of Music has an attractive and informative music brochure and poster. The web site, however, appears to need some careful updating prior to the accreditation visit. In particular, accurate curricula for all music degree programs need to be included, and the site needs a revision/rewording of the listing of music

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degrees to clarify which degrees are liberal arts degrees and which are

M. STANDARDS FOR (A) INDEPENDENT POSTSECONDARY MUSIC UNITS WITHOUT REGIONAL OR OTHER INSTITUTIONAL ACCREDITATION AND/OR (B) PROPRIETARY INSTITUTIONS

N/A

N. PROGRAMS, DEGREES, AND CURRICULA

1. Specific Curricula

PRTeent

N.

Because of the nature of this consultative report, the excellent qualities of the degree programs of the Department of Music will not be discussed, but rather only those curricular items in which the 2010 questions were not met. NASM

Appendix – NASM Consultant’s Report

If students acquire a “rudimentary capacity to create derivative or original music” within the music theory sequence (*NASM Handbook 2009-10*, VIII. B. 3.), that fact should be made evident in the course syllabi, NASM Self-Study, and the course descriptions in the University Catalog.

Improvisation

It does not appear that students acquire a “rudimentary capacity” to improvise in accordance with the NASM standard (*NASM Handbook 2009-10*, VIII. B. 3.). Frequently, this skill is taught as part of the class piano sequence.

History and Repertory

It is not clear where students receive an exposure to a broader repertoire “in addition to that of the primary culture” (*NASM Handbook 2009-10*, VIII. B. 4.). The course syllabi, NASM Self-Study, and course descriptions in the University Catalog should all reflect where this instruction takes place.

Technology

It does not appear that students in music education “acquire the ability to use technologies current to their area of specialization” (*NASM Handbook 2009-10*, VIII. B. 5.). Specifically, this should include music education students becoming acquainted with the music software and technological knowledge necessary for effective music teaching. The transfer of the requirement for a technology class in the College of Education to the Department of Music would seem to be an excellent way to address this deficiency.

Bachelor of Arts/Science in Choral/Instrumental Music Education P-12

The distribution of course work for this degree does not appear to fully adhere to the NASM guidelines for curricular balance in the area of Professional Education. Specifically, the number of hours currently required in Professional Education (35 cr. hrs. – 29% of an 120-hour program) far exceeds the NASM recommended standard (18-24 cr. hrs. – 15-20% of an 120-hour program) (*NASM Handbook 2009-10*, IX. L. 1. b.

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(1)). The Professional Education requirements at UNA exceed not only NASM recommended standards, but also the actual curricular requirements in Professional Education typically found across the country in similar teacher education programs in music.

It is not clear that only one semester of conducting is sufficient to provide the necessary competency in “Conducting and Musical Leadership,” as described in the *NASM Handbook 2009-10*, IX. L. 3. b. (1). Two semesters of conducting is typical for music education majors.

It is not clear how vocal/choral music education students acquire the “performance ability sufficient ...to provide, transpose, and improvise accompaniments” (*NASM Handbook 2009-10*, IX. L. 3. c. (2) (d)).

Although it appears that student teaching sites for music students are “approved by qualified music personnel from the institution” in accordance with NASM standards (*NASM Handbook 2009-10*, IX. L. 1. e. (3)), it is not clear that there is a consistent mechanism to ensure that this standard is always met.

NOTE: In order for students in the music teacher certification degrees to meet the numerous standards for NASM accreditation (as described above), there is clearly a necessity to make room for additional music coursework. The logical way for this to occur is to take certain courses/hours from the requirements in Professional Education.

3. Music Studies for the General Public

The Department provides good service to the University through its well attended music appreciation courses. Non-music-majors, where qualified, are also admitted to applied music study and to Department performance ensembles.

O. MUSIC UNIT EVALUATION, PLANNING, AND PROJECTIONS

Planning in the Department occurs through regular faculty meetings and targeted gatherings of music faculty for specific purposes. The small size of the Department faculty allows regular interaction and collegial discussion of future directions for the Department. An excellent example of thoughtful future planning is the proposal for a three-stage program for the improvement of music facilities.

The Department is encouraged to implement a systematic program of exit interviews for graduating music students in order to provide useful additional information to assist in the evaluation of music programs and planning for future improvements.

P. STANDARDS SUMMARY

Programs, Degrees, and Curricula (see discussions in Section N. above)

Q. OVERVIEW, SUMMARY ASSESSMENT, AND RECOMMENDATIONS FOR THE PROGRAM

1. Strengths

The Department of Music has a number of important strengths:

A dedicated and capable music faculty.

Individual attention given by faculty to music students.

Good understanding and support for music from the upper administration.

A very capable Department Chair who provides effective and collegial

Find a way in which to provide increased time for the Department Chair’s significant administrative duties.

Explore ways in which to relieve music education students of some of the coursework/instruction currently required in the College of Education and replace these hours with instruction in the Department of Music to meet essential curricular standards. This change would make the instructional components of the degree much more pertinent, meaningful, and useful for preparing students to teach music, and would increase the satisfaction and retention of music students in this valuable degree program.

Improve the quality of maintenance in music facilities.

3. Primary Futures Issue

The Department of Music is one of the most important and visible organizations at the University of North Alabama, where it provides valuable publicity and service to the University. As such, the Department should be provided with facilities appropriate to its quality at some time in the foreseeable future. The expansion of music facilities, with additions properly designed and acoustically appropriate for music instruction, will enhance the educational experience for music students and will allow the Department to reach its full potential. It is recommended that a systematic program of music facilities improvement be given a high priority in future University planning.